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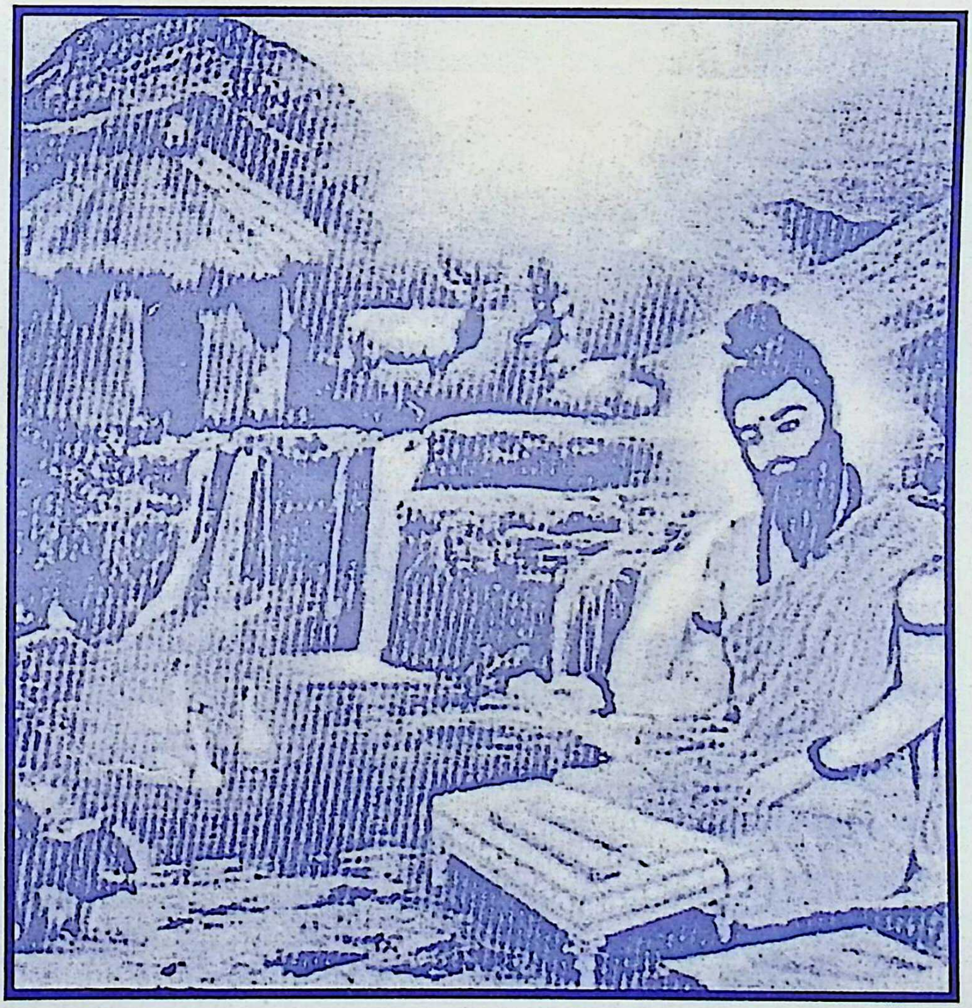
M.A. [PREVIOUS] SANSKRIT

- ENGLISH MEDIUM -

440

संस्कृतसाहित्येतिहासः - १



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ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as instrument of democrating education.

National Education Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

"The Open University system makes use of Multimedia in distance education system. .... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.

Dr. Kulandai Swamy

ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತ
ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ವರ್ಷ ೨೦೦೪

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

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ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬

संस्कृतसाहित्येतिहासः

Block 13

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प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टृभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्यं रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहता समुपयुक्तम्। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहन-शोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवतां स्वाध्यायसुलभाय स्वयंबोधन पद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकार्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवता श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु।

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1.0 Block Objectives

In this block you will be able to know about campūkāvyas in Sanskrit Literature.

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चम्पूकाव्यs IN SANSKRIT LITERATURE

UNIT 1

CONTENTS

1.1 INTRODUCTION
1.2 DERIVATION OF THE WORD चम्पू
1.3 DEFINITION OF THE WORD चम्प
1.4 THE STRUCTURE OF CAMPŪ
1.5 SUMMARY

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UNIT I
चम्पूकाव्यs IN SANSKRIT LITERATURE

1.1 INTRODUCTION

Sanskrit Poetry (Kāvya) is of three types from the view point of construction viz. Padya (verse) Gadya (Prose) and Miśra (mixed - "पद्यंगद्यञ्च मिश्रञ्च तत्त्रिधैव व्यवस्थितम्" काव्यादर्श I-2. Some scholars felt that आलङ्कारिकाs showered praise upon poetry in the verse form attracted by the metrical charms of verses. So as if to diminish the glory of the verse writers and to establish their skill, the prose writers began to bring in certain peculiarities in their construction which made their works extremely difficult. As a result of this artificiality, the prose works came to lose popularity among the common readers and these came to be treated as something made for the intellectuals only. Even though the mixed type of composition known as चम्पू emerged after a long interval of centuries, this mixed type comes into being only to bring out a semblance of the two older types of poetry.

1.2 DERIVATION OF THE WORD चम्पू

The derivation of the word चम्पू remained in obscurity for a long time. Further there is no uniformity in the use of the word. While most of the writers use the word as चम्पू, some authors like those of the चम्पुभारत and उत्तररामचरित, use the term as चम्पु with the word ending in short 'u'. The word campū is said to be derived from the root capi belonging to the चुरादिगण and used in the sense

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ct 'to move' with the addition of the suffix 'u' "गत्यर्थकाचौरादिकाच्चपिधातोः तु प्रत्यये विहिते चम्पयति चम्पति इति निष्पन्नः चम्पू शब्दः

हरिदास सिद्धान्त वागीश in his commentary to the साहित्यदर्पण, states that the composition which gladdens the connoisseurs of poetry by way of arousing amazement in it is called चम्पू.

"चमत्कृत्य पुनाति सहृदयान् विस्मयीकृत्य प्रसादयतीति चम्पू" Some scholars conssider three roots from which the word campū may be supposed to be formed. These roots enlisted in the धातुपाठ of पाणिनि, are 1. चपसान्त्वने 2. चपि गत्याम् and 3. चह परिकल्पने. It is necessary to discuss how these three roots formed the basis of the word 'campū'.

The root चप् belonging to the भ्वादिगण, means to console, to soothe'. As the prose work, burdened with the unnecessarily lengthy compound words, comes to be monotonous and boring, the introduction of verse side by side, brings in a sense of relief. Hence the root 'cap' may be regarded as the basis of the word चम्पू in the sense that it consoles or soothes the reader.

The root चप् belonging to the चुरादिगण, is used in the sense of गति (movement). गति (movement) indicates change in position. In a campū, the change of position of prose and verse, is a striking feature. This process of change from the prose to the verse and the vice-versa, gives rise to the idea that the word campū is derived from the root चप् used in the sense of to move.

The root चट्ट् can belonging to the curādigaṇa is used in the sense of pounding. The campū is not merely a mixture of prose and verse, rather it is a compound of the

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two types of literary forms. The constituent ingredients of a mixture can be separated, but not those of a compound. The idea in considering the root चट्ट् as the basis of the word campū is that the prose and the verse, combined together in it, can, in no way, be separated, because it will lose its identity in that case.

Of the three explanations cited above, the first चप सान्त्वने and the last चह परिकल्पने चप इत्येके appear to be more suitable. In a चम्पू, prose and verse are combined into a singular form, which is supposed to satisfy or console the readers by way of breaking the dull monotony of either sheer prose or sheer verse. Again, the admixture of prose and verse in a चम्पू is stated as the blend of honey and grapes characterised by a relishing quality.

सङ्गः कस्य हि न स्वदेत मनसे माध्वीकमृध्वीकयोः - विश्वगुणादर्शचम्पू श्लोक. The poetic taste of a campū cannot be relished either from the prose or from the verse alone. But the two, being combined creates an appeal to the reader. Hence चह परिकल्पने चप इत्येके also appears to provide an acceptable etymology for the word चम्पू.

1.3 DEFINITION OF THE WORD चम्पू

The word चम्पू found in अग्निपुराण is defined as a mixed type of poetry and is divided into two types namely ख्यात and प्रकीर्ण-

मिश्रं चम्पूरिति ख्यातं च प्रकीर्णमिति च द्विधा।

श्रव्यं चैवाभिनेयं च प्रकीर्णं सकलोक्तिभिः।। अग्निपुराण 337-38

But it does not mention any characteristics of campū.

It is दण्डि, the eminent आलङ्कारिका who makes an attempt at defining चम्पू. In his Kāvyadarśa, Daṇḍin

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maintains that apart from the नाटक etc., there exists a mixed type of composition called चम्पू that comprises prose and verse :

मिश्राणि नाटकादीनि तेषामन्यत्र विस्तरः गद्यपद्यमयी काचिच्चम्पूरित्यपि विद्यते।।

From the words काचित् and विद्यते in the above verse, it is felt that Daṇḍin is only asserting the existence of the चम्पू. At the same time, it is clear from the verse that campū literature existed prior to Daṇḍin, who is said to have flourished in the period between 6th and 7th century AD. But नलचम्पू which is considered as the earliest of all चम्पूs, is a work of the 10th Century AD. Daṇḍin's definition, therefore, does not refer to any specific characteristic of the campū because no specimen of the type of compossition was most probably available to him. He seems to mention the name of चम्पू on the basis of some external information.

Hemachandra and Vāgbhaṭa, the two rhetoricians who composed two books of the same title काव्यानुशासन hold that the चम्पू is a composition comprising both prose and verse and the divisions of the work campūs are called either अङ्क or उच्छवास:

गद्यपद्यमंयी साङ्का सोच्धवासा चम्पू-काव्यानुशासन of Hemacandra VIII-9 and of Vāgbhaṭa Chapter I.

But this definition can hardly cover all the aspects of a चम्पू. Because the divisions of campūs are called आश्वास, उल्लास, तरङ्ग, काण्ड, मनोरथ etc., also not merely अङ्क or उच्छ्वास. For instance, the divisions of the रामायणचम्पू are called काण्डs, in the भागवतचम्पू, स्तबकs and those in the यशस्तिलकचम्पू, आश्वासन.

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In this context, a remark on चम्पूकाव्य made by हरिश्चन्द्र in the first लम्भ of his जीवन्धरचम्पू deserves our attention. He observed a campū, being blended with prose and verse, gives delight to each and every one just as a damsel who has just crossed childhood and reached youth, becomes a source of joy to a young man:

गद्यावली पद्यपरंपरा च प्रत्येकमप्यावहति प्रमोदम्।।
हर्षप्रकर्षं तनुते मिलित्वा द्राक्बाल्य तारुण्यवतीव कन्या।।

The king poet भोज in his रामायण चम्पू makes a noteworthy observation keeping the musical appeal of चम्पू. According to him, just as a song sung in the accompaniment of instruments, becomes lucid and appealing, so also a composition in verse, being blended with prose, is capable of conquering the heart of the reader.

'गद्यानुबन्धरसमिश्रितपद्यसूक्तिर्हृद्या
हि वाद्यकलया कलितेव गीतिः।
तस्माद्ददातु कविमार्गजुषां सुखाय
चम्पूप्रबन्धरचनां रसना मदीया।। I-3

From the discussion of various definitions put forward so far by a number of scholars, a conclusion can be arrived at that a satisfactory definition covering all the salient features of a चम्पूकाव्य, is still wanting. Having maintained distinctions from the prose form and the verse form of kāvyas, the चम्पू comes as a unique type. As far as the subject matter, characterization and the treatment of the poetic sentiment and style are concerned, it is that the campū writers are not following any rigid rules of अलङ्कारशास्त्र. The rhetoricians are salient on the characteristic features of a चम्पू. It results in producing variations in forms among the campū works. After an

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observation of all these aspects of campūs Dr. C.N. Tripathi attempted to give a proper definition of campū as follows:

गद्यपद्यमयं श्राव्यं सबन्धं बहुवर्णितम्।
सालङ्कृतं रसैः सिक्तं चम्पूकाव्यमुदाहृतम्।

In this definition, the word श्रव्य distinguishes campū from the दृश्यकाव्यs namely rupakas and uparūpakas. The word सबन्ध indicates the mixed type of composition, which is blended with मुक्तक. The word बहुवर्णितम् in the definition suggests the narrative character of Campūs. Campūs are differentiated from the कथा and the आख्यायिका, by the word सालंकृत. This definition is thus found to cover also all the salient features of campūs. Thus this definition of campūkāvya seems to be an acceptable one.

It is interesting to note that Dr. C.R. Deshpande in his book "Studies in campū literature" had attempted to give a comprehensive definition of campū on the lines of the definition of महाकाव्य of Viśvanātha in his साहित्यदर्पण runs as follows:

गद्यपद्यमयं काव्यं चम्पूरित्यभिधीयते।
प्राचुर्य तत्र पद्यस्य तत्प्रयोगोऽविशेषतः।।

गद्यकाव्यमहाकाव्यमिश्रणं विषये भवेत्।
विभाग अभिधीयन्ते लम्ब आश्वासपूरणे।
उच्छ्वासस्तबकोल्लास सर्गकोलाहलादयः।।

क्वचिदंशा इमे साङ्काः कवेरिच्छानुसारतः।
कथानकस्य सन्दर्भाद् भागाः स्युः साभिधाः क्वचित्।।

विभागरहिता चम्पूरपि क्वचन दृश्यते।
अंशानां नियता सङ्ख्या वक्तुं नैव च शक्यते।।

धीरोत्तो नायकः स्यात् परिव्राड् देवताऽथ वा।
ब्राहमणः क्षत्रियो वैश्यः शूद्रो वा राजसेवकः।।

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शृङ्गारवीरशान्तानां मुख्य एकतमो रसः।
अवशिष्टा रसा येते सन्ति तत्रानुषाङ्गिणः।।

ग्रन्थेभ्यस्त्रिंशतो न्यूनो विस्तरो न कदाचन।
ग्रन्था दशसहस्त्राणि चम्पवायामोऽस्ति च क्वचित्।।

शैली समासबहुला दुर्बोधपदसङ्कुला।
वक्रोक्तिमाश्रिता प्रायस्तथाऽलङ्कारभूषिता।।

The earliest extent specimens of चम्पूs date from the 10th Century AD. It is, however, difficult to believe that this peculiar form came into existence, all of a sudden. The inscriptions of the Gupta period bear evidence to its popularity and prevalence in the 4th Century AD. Thus there must have been precursors of this form of चम्पू out of which it must have developed gradually. An examination of the characteristic features of चम्पूकाव्यs reveals that what is common in this species is the admixture of prose and verse. If we proceed temporarily with the notion that verses being mixed with prose passages constitute चम्पू, we can trace back the origin of the चम्पूकाव्यs to the Vedic age. The mixed type of composition, other than the दृश्यकाव्य comes to appear in the Upaniṣads, the epic, the Purāṇas, the Jātakas as well as in the inscriptional literature.

1.4 THE STRUCTURE OF CAMPŪ

सोमेश्वर, the author of the मानसोल्लास (14th Century AD) had made significant remark that this form of composition treats all topics that are dealt with in Gadyakāvya and Mahākāvya. Hence it goes without saying that the hero of a campū must possess noble qualities - धीरोदात्तगुणान्वितः. The नलचम्पू, the earliest of the known campūs emphasises this point in a verse in its introductory portion.

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उदात्तनायकोपेता गुणवद् वृत्तमुक्तका।
चम्पूश्च हारयष्टिश्च केन न क्रियते हृदि।।
उल्लास 1. श्लोक 25.

The sentiment developed mainly is the erotic as in the campūs on कृष्ण and the various campūs based on love stories. The heroic also predominates in some campūs like the भारतचम्पू of अनन्त भट्ट and the वरदाम्बिकापरिणय of तिरुमलाम्ब. In the Jaina campūs and campūs on the great teachers like the रामानुजचम्पू of रामानुजदास शान्त is the chief sentiment. Other sentiments occupy a subordinate position as the situation demands but never a predominant position. As regards the magnitude, there is a great diversity. The smallest campūs hardly exceed thirty granthas eg.,: किरातवीर्यविजयप्रबन्ध. The यशस्तिलंकचम्पू of सोमदेव etc., are some of the huge campūs that run into more than 10,000 granthas. It is remarkable to note that campūs ordinarily end with some happy incident in the hero's life.

1.5 SUMMARY

चम्पू is a mixture of गद्य and पद्य and this type came into being only to bring out a semblance of the two older types namely गद्य and पद्य. The चम्पू is so called as it gladdens the सहृदयs of poetry by way of arousing amazement in them. The various definitions of चम्पू given by various scholars are presented. Their origin, development and important characteristics are also discussed.

1.6. A. QUESTIONS (ESSAY TYPE)

1. Give the nature and scope of चम्पूs in Sanskrit literature.
2. Discuss the important features of चम्पूकाव्यs.

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B. SHORT QUESTIONS

Write short notes on :

1. The definitions of the word चम्पू
2. Origin and development of चम्पूs

1.7 REFERENCE AND SUGGESTED BOOKS

1. A History of Sanskrit literature by V. Varadachari.
2. Studies in चम्पू literature by C.R. Despande.
3. वरदाम्बिकापरिणयचम्पू by Suryakanta.

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चम्पूकाव्यs
BASED ON रामायण
UNIT 2

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2.2. SUMMARY

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UNIT 2
चम्पूकाव्यs
BASED ON रामायण

The history of चम्पूकाव्यs actually begins with the 10th Century AD as the नलचम्पू, the earliest specimen of this type of poetic art, is found to be composed in this century. Obviously therefore, campūs are a later product in the history of Sanskrit literature. The number of campūs too, is limited. Dr. C.N. Tripathi has provided a list of as many as 245 चम्पूकाव्यs both published and unpublished. Of these Kāvyas, some are of genuine literary value, whereas the rest are found to be composed only on imitation.

The चम्पूकाव्यs may be broadly divided into two groups viz. devotional and secular. The devotional type of campūs may again be divided into many sub-groups, namely the वैष्णव चम्पूs, the शैव चम्पूs, the जैनचम्पूs and the चम्पूs based on legends of various deities. On the other hand, the secular type of campūs may be said to have two sub-divisions, viz. biographical and imaginative.

According to Dr. C.N. Tripathi, the classification of the campūs may be presented in the following way: (1) Based on the रामायण (2) based on the महाभारत based on the भागवतपुराण (4) based on the शिवपुराण (5) based on other Purāṇas (6) based on the Jaina Works (7) biographical (8) dramatic (9) based on the legends of local deities (10) imaginative and (11) philosophical. However, only important campūs which have literary merit are discussed here.

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2.1 रामायणचम्पूs

2.1.1. The रामायणचम्पू of भोज :

The रामायणचम्पू known as the चम्पूरामायण and also as भोजचम्प is a work of भोज, the king of Dhara. He was a Kṣatriya belonging to Pāramāra line. The राजमृगाङ्क of भोज himself, the copper plate inscriptions and other historical records ascertain that भोज ruled over his kingdom in between 1018 AD and 1063 AD. He was a generous and popular king.

भोज, an erudite scholar, is responsible for authoring twenty one books. These books deal with different brances of knowledge; viz. the राजमृगाङ्क on astronomy, the आयुर्वेदसर्वस्व on medicine, the Nāmatālika on lexicography, the शब्दानुशासन on grammar, the सरस्वतीकण्ठाभरण and the शृङ्गारप्रकाश on rhetorics and the like. Of all his works, the Ramayanacampū is the one enjoying more popularity. The story of the work is taken from रामायण of वाल्मीकि to whom भोज expresses his indebtedness very poetically. By resorting to the figure दृष्टान्त, भोज states that as people offer oblation to their forefathers with the water of Ganges, though it was brought down to earth by भगीरथ, in the same way, he too, ventures to delight the wise by a well-known story, composed by वाल्मीकि.

वाल्मीकिगीतरघुपुङ्गवकीर्तिलेशै
स्तृप्तिं करोमि कथमप्यधुना बुधानाम्।
गङ्गाजलैर्भुवि भगीरथयत्नलब्धैः
किं तर्पणं न विदधाति नरः पितॄणाम्।। 1-4

This campū is divided into six chapters called Kāṇḍas of which the last is not a composition of Bhoja. It was added by another poet Lakṣmaṇasūri, as is supported clearly by the colophon :

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प्राग्भोजोदितपञ्चकाण्डविहितानन्दे प्रबन्धेपुनः
काण्डो लक्ष्मणसूरिणा विरचितः षष्टोऽपि जीयाच्चिरम्।।VI-110

Whatever variation from the रामायण is met with in the रामायणचम्पू is insignificant and is made only to add literary colour to the work.

In this work, verse is used more, there is not plenty of prose passages. But the inclination of the poet to the employment of various figures is noticed throughout the work. There are many short sentences in prose, but long sentences with compounded words are also used after the model of Bāṇa's passages, wherein the reader comes across many a शब्दालङ्कारs and अर्थालङ्कारs. भोज is expert in playing upon words and hence there is affluence of puns and alliteration. The verses

या तुनः पदवी सैषा। या तनुश्चास्य लक्ष्मण।
यातुकामं तयैवेदं यातु कामं न हन्यताम्।।
एनां पुराणनगरीं नगरीतिलां सालाभिरामभुजनिर्जितयक्षराजः।
हेलाभिभूतजगतां रजनीचराणां राजा चिरादवति रावणनामधेयः।।

can be cited in support of Bhoja's jeal for अनुप्रास and यमक. भोज's description of nature is graphic and charming and he can successfully delineate different sentiments. As readers of रामायणचम्पू we are bound to feel the influence of previous poets on the work, not only of Vālmīki, but also of Kālidāsa, Māgha, Bāṇa and also Kumāradāsa. But such influence has, in noway minimised Bhoja's artistic calibre as a poet.

Written in Vaidarbhī style it is one of the best campūs ever written in Sanskrit.

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2.1.2. The युद्धकाण्ड of Lakṣmaṇa sūri :

The date of this work is uncertain, and may be between 1400 and 1600 AD. The work left incomplete by Bhoja was sought to be completed by लक्ष्मण in one काण्ड only :

प्रारेभे हृदि लक्ष्मणः कलयितुं पौलस्त्यविध्वंसनम्।
धीरः पूरयितुं कथां च विमलामेकेन काण्डेन सः।।

युद्धकाण्ड - 3-4

However, two more Kāṇḍas are required in keeping with the division in the रामायण of वाल्मीकि for Bhoja had brought his campū only upto the end of the सुन्दरकाण्ड. Like Bhoja, Lakṣmaṇa also remains faithful to the original. Many ideas and expressions in the Rāmāyaṇa are met with in this campū.

For example :

जनकः स्वयं दनुजवंशनायको
दयितो जगत्त्रियजैत्रशासनः।
तनयः पुरन्दरजयीति गर्विता
विधिनाऽहमेवमधुना विडम्बिता ।।

is a paraphrase of the following verse in the रामायण

पिता दानवराजो मे भर्ता मे राक्षसेश्वरः।
पुत्रस्तु शक्रनिर्जेता इत्यहं गर्विता भृशम्।। रामायणः 6

Lakṣmaṇa imitates the style of Bhoja. He makes abundant use of श्लेषालङ्कार. His style is artificial marked with पाददियमक and अनुप्रास

2.1.3. The युद्धकाण्ड of राजचूडामणि -

दीक्षित (17th Century AD). It is only a running summary of the युद्धकाण्ड of वाल्मीकि. It bears close

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resemblance with रामायण of वाल्मीकि and the style is artificial. It appears as an attempt to bring the work of Bhoja to completion stopped with the युद्धकाण्ड only. Perhaps the tragic incidents at the end of the रामायण like the abandonment of सीता, the death of लक्ष्मण and the departure of राम from this world were not considered fit to close a work. The same opinion is expressed by वेंङ्कटाध्वरिन् (17th Century AḌ.) one of the authors to have written a campū on उत्तरकाण्ड in the introductory portion of his work:

यः काण्डान्निबबन्ध चम्पुविषयान्पञ्चापि भोजः कविः
यो वा षष्टमचष्ट लक्ष्मणकविस्ताभ्यामुभाभ्यामपि।
कारुण्यादवशेषितं------
काण्डं सप्तमम्-----

2.1.4. The उत्तररामचरितचम्पू :

It is a work of वेङ्कटाध्वरिन् in an incomplete state. He belongs to 17th Century. As in original रामायण, अगस्त्य and other sages pay a visit to राम after his coronation. Being questioned by the latter, अगस्त्य relates the ancestry and life story of रावण, कुम्भकर्ण, इन्द्रजित् etc. An account of the childhood of Hanumat follows and the story comes to an abrupt end.

The author of this campū is held identical with that of the विश्वगुणादर्शचम्पू. There is, however, a vast difference between the styles of the two works. We badly miss in this campū, the graceful and charming Sanskrit of विश्वगुणादर्शचम्पू. The author has made this composition deliberately difficult by resorting to all sorts of artificialities.

The prose passages are long. For example the prose passage that follows the verse 30 describing Viṣṇu lying

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on the serpent शेष contains 107 lines forming a gigantic sentence reminding us of Bāṇabhatta's राजकुलवर्णन. The setting of the moon, the fading of night lotuses, the blooming of day lotuses and the sun rise are ingeniously described.

2.1.5. The उत्तरचम्पूरामायण of वेंङ्कटकृष्ण

The date of the author is not known. It relates the whole story of उत्तरकाण्ड without omitting any incident. सीता in this campū after being abandoned by राम, blames her own lot and sends no message. She says :

अद्यारभ्य त्रिभुवनजुषामङ्गनानां शुभानां
शापप्रायं समजनि वचो हन्त सीता भवेति।
जाने नाहं सकृदपि कृतं जीवनाथेऽपराधं
मा भूदीदृग्जननि महि मे जन्मजन्मान्तरेऽपि।।(2)

Lakṣmaṇa reports the execution of the task assigned to him in a manner that would cause tears to stand in the eyes of any reader :-

माता दाशरथिः पिता रघुपतिभ्राता भृशं राघवः
बन्धुर्मे भरताग्रजो भुवि सदा कोदण्डपाणिर्गुरुः।
रामो दैवतमित्यनन्यशरणां नित्यानुरक्तां सतीं
पापोऽयं विपिने विसृज्य भगवन् प्राप्तोऽस्म्यहं लक्ष्मणः।।

This subtlety in the rebuke of राम for having abandoned सीता a devoted wife is of rare occurence in the whole of the चम्पू literature. The whole of this campū has been composed in a pleasing style, lengthy compounds and tiresome descriptions being verse. It also contains melodious verses. For example 7th verse मल्लीवल्ली etc.

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2.1.6. The रामचन्द्रचरित of नारायण :

The date of the author is not known. It deals with the story of रामायण in four उच्छ्वासs चित्रकूटगमन, भरत नन्दिग्रामनिवासन, दण्डकारण्यगमन and the fourth उच्छ्वास is incomplete and covers the portion upto the kidnapping of सीता by रावण.

The plot is handled poorly, the author having no eye for the beauty in original रामायण. Details about Rāma's birth, and the ताडका incident are omitted. The winning of सीता by Rāma is just described in one single expression whereas he tiresomely described the city of अयोध्या (उच्छ्वास I) sunset (उच्छ्वास II) अगस्त्यs hermitage (उच्छ्वास III) water, evening and darkness (उच्छ्वास IV) etc. On the whole, the campū has been written in an insipid language. The style is marked with long compounds, and sometimes many लिङ्ग and वचन doṣas in the use of उपमालङ्कार.

2.1.7. The अभिनवरामायणचम्पू :

It is composed by one लक्ष्मणदान्त of 19th Century AD. It narrates the रामायण story in 12 स्तबक's upto the coronation of राम. The whole work is extremely artificial indulging in the use of श्लेषालङ्कार. The author is guilty of using grammatically wrong forms and constructions.

2.1.8. The सीतापरिणयचम्पू :

It is by one रामचन्द्र of unknown date and is based on Bālakāṇḍa. The work gives useless preliminary details that have nothing to do directly with सीता's marriage. He is fond of sound effects and sometimes commits grammatical mistakes. In the latter half of the चम्पू most of the verses

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are in अनुष्टुभ् metre and the language is quite simple and sometimes childish.

2.1.9. The कार्तवीर्यविजयप्रबन्ध :-

It is by अश्विनश्रीरामवर्मन् (18th Century AD.). It is based on sargas 31 to 33 of उत्तरकाण्ड in which Rāvaṇa's sad plight couseent upon his attempt to vanquish कार्तवीर्य is described.

2.2. SUMMARY

रामायण is the important source for poets to write चम्पूकाव्यs also. Taking various incidents from the story of रामायण, many चम्पूs have come into existence. The prominent चम्पूs based on रामायण are (1) रामायणचम्पू of भोज (2) The युद्धकाण्ड of लक्ष्मण (3) The युद्धकाण्ड of राजचुडामणि (4) The उत्तररामचरितचम्पू of वेङ्कटाध्वरिन् (5) The उत्तरचम्पूरामायण of वेङ्कटकृष्ण (6) The रामचन्द्रचरित of नारायण (7) The अभिनवरामायणचम्पू of लक्ष्मणदान्त (8) The सीतापरिणयचम्पू of रामचन्द्र. Among these (1) The रामायणचम्पू of भोज (2) The उत्तररामचरितचम्पू of वेङ्कटाध्वरिन् are popular.

2.3. A. ESSAY QUESTIONS

1. Write an essay on the चम्पूs based on रामायण.
2. Discuss the poetic merits of the रामायणचम्पू of भोज

B. SHORT NOTES :-

Write short notes-

1. उत्तररामचरितचम्पू of वेङ्कटाध्वरिन्।
2. सीतपरिणयचम्पू of रामचन्द्र।

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2.4. SUGGESTED READINGS AND REFERENCE MATERIAL

1. A History of Sanskrit Literature by V. Varadachari.
2. Studies in चम्पू literature by C.R. Despande.
3. वरदाम्बिकापरिणयचम्पू by Suryakanta.
4. A History of Sanskrit Literature by A.B. Keith.

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चम्पूs BASED ON महाभारत
UNIT 3

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UNIT - 3
चम्पूs BASED ON महाभारत

3.1. नलचम्पू

Of the extant and prominent चम्पूs, the नलचम्पू is the earliest. It is known as the दमयन्तीकथा also and is a work of त्रिविक्रमभट्ट, son of नैमादित्य, a brahmin of शाण्डिल्य line. In some printed editions, नैमादित्य is found to be called Devāditya also. नैमादित्य happens to be court poet of Indrarāja III, the Rāṣṭrakūṭa King, who reigned during the first half of the 10th century A.D.

The Nalacampū in seven chapters, called उच्छ्वासs, deals with the story of नल and दमयन्ती. It is a secular चम्पू which takes the महाभारत as its source. The story remains incomplete in the seven chapters. There goes a legend in support of its unfinished form. Once नैमादित्य was absent from the court while another poet came to challenge him. त्रिविक्रम, in the absence of his father accepted the challenge and composed the नलचम्पू as a fitting reply to the challenger. By this time, नैमादित्य came back and the work remained incomplete. Of course, this story is of very little historical importance.

The नलचम्पू contains the story upto Nala's going to दमयन्ती and conveying Indra's message. So the mournful condition of नल and दमयन्ती is wanting in the नलचम्पू. Full of poetic sentiment and exibiting the गुण called प्रसाद, the नलचम्पू appears as a चम्पू par excellence. Like बाण and सुबन्धु the author shows his mastery in the use of puns and alliterations. in the Verse VI-1.

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उदयगरिगतायां शृङ्गमस्ताचलस्य
मनुसरति निशीथे शृङ्गमस्ताचलस्य।
जयति किमपि तेजः सांप्रतं व्योममध्ये
सलिलमिव विभिन्नं जाह्नवं व्योममध्ये।
सलिलमिव विभिन्नं जाह्नवं यामुनं च।।

Wherein the confluence of the जाह्नवी and the यमुना is described, there is met with a nice instance of imagery in the नलचम्पू, there is assemblage of 63 characters among whom 33 are male, 19 female and the remaining is a kinnara. The poet received the epithet यमुनात्रिविक्रम for the उत्प्रेक्षा contained in this verse. Trivikramabhaṭṭa holds the view that the motive of the poet to touch the heart of the reader just as an arrow is aimed at to strike at the chest of the enemy:-

किं कवेस्तेन काव्येन किं काण्डेन धनुष्मतः।
परस्य हृदये लग्नं न घूर्णयति वच्चिरः।। नलचम्पू 1-5.

So the mastery of the poet lies in making a work attractive for the readers. The नलचम्पू exhibits the knowledge of the author in respect of wide range of vocabulary and prose and verse in the work are equally interesting and attractive. Bāṇa's influence on the poet is clearly visible to us at every step.

To understand the नलचम्पू clearly the commentary of चण्डपाल is of much use for us.

3.2. THE भारतचम्पू OF अनन्तभट्ट

The भारतचम्पू, known as the चम्पूभारतम्, is a work of अनन्तभट्ट. Very little information is available regarding the date and identity of अनन्तभट्ट. According to one tradition,

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अनन्तभट्ट was a rival poet of अभिनवकालिदास, the poet of भागवतचम्पू. If it is so, अनन्तभट्ट, seems to have flourished in the 11th Century AD alongwith अभिनव-कालिदास.

The भारतचम्पू which is a voluminous work comprising twelve chapters called Stavakas, deals with the story of the Mahābhārata. Of course, Anantabhaṭṭa deals with the main story of the great epic at length, and avoids the side events, because it is not possible to cover all the events of the grand story in a piece of काव्य like the Bhāratacampūu. The story herein is told in a narrative manner. Compared with the prose, the verse portion exhibits more literary merits and there is lesser number of passages in prose. But the prose passages are not devoid of literary embellishments. Not the अर्थालङ्कारs like the उपमा, the रूपक and the उत्प्रेक्षा only, but शब्दालङ्कारs like अनुप्रास and यमक also, are employed in the prose portion of भागवतचम्पू. The verses also contain the use of अनुप्रास and the यमकः-

Eg.: किं सुखस्य वदने रुचिरत्वं किं सुखस्य हृदयेऽपि वशितम्।
किं सुखस्य कुसुमेषु नदन्ती शमस्ति स्म मधुपालिरितीव।।

BC 1-68

Examples of पदलालित्य (gracefulness of words) are also met with in the भारत-चम्पू. The principal sentiment of the work is वीर (heroic), but other sentiments also receive proper treatment in the right context. अनन्तभट्ट's description of natural beauty is vivid and charming. The भारतचम्पू is a nice specimen of this species of poetic composition, betraying the literary genius of the poet.

A critical study enables us to notice the following changes made by अनन्तभट्ट from the original महाभारत (i) Princess चित्राङ्गद, mother of बभ्रुवाहन, is said to belong to

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मणलुर in South India and not to मणिपुर in the North East (M.B.I-207-15) (ī) There was only a picture of Hanuman on Arjuna's banner (III-110) and not हनुमान् in person as told by the महाभारत (III-150-15) (iii). The भारतचम्पू refers to श्रीकृष्णs defeat 18 times at the hands of जरासन्ध (IV-2/3) whereas जरासन्ध himself was defeated by श्रीकृष्ण (भागवत X-50). (iv) In X-38 द्रोण is said to have constructed a पद्मव्यूह and not a चक्रव्यूह (M.B.VII-33-12) in order to capture युधिष्ठिर which अभिमन्यु was called upon to attack. (v) XII-5/6 gives सवित्र as the name of the pond in which Duryodhana took shelter. The मद्यभारत mentions no name.

The most important portion of the Mahābhārata viz the भगवद्गीत and the शान्तिपर्वन् are disposed of in two verses and a half verse respectively. (IX-II-12; XII-30)

3.3. THE मानवेदचम्पुभारत OF मानवेद

(17th Century AD) It is available in an incomplete form from स्तबकs VI to XII. It begins in the middle of the शकुन्तला episode and covers the portion upto the births of धृतराष्ट्र, पाण्डु and विदुर. It appears that the author wanted to transform the whole of the महाभारत into a campūu. It was really a gigantic undertaking and it is doubtful if the author ever succeeded in it.

It is a nice piece of work reflecting the great workmanship of the author. The शाकुन्तला of Kālidāsa has been drawn upon to some extent, while narrating the story of शाकुन्तला but on the whole, he remains faithful to the महाभारत. No reference is found to the curse of दुर्वास but दुष्यन्त of the चम्पू still has forgotten शकुन्तला - whereas that of the महाभारत remembers her and pretends ignorance.

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3.4. THE किरातार्जुनीयचम्पू

The किरातार्जुनीयचम्पू of गुरुस्वयंभूनाथराम (17th Century AD) treats of the story of अर्जुन obtaining the पाशुपतास्त्र from शिव. उच्छ्वास I of the चम्पू and portion from the middle of उच्छ्वास IV are missing. From the portion available for study, it is clear that the किरातार्जुनीय of भारवि has been broadly followed. Thus the messenger coming to युधिष्ठिर and describing दुर्योधन's prosperous regime, a गुह्यक taking अर्जुन to हिमालयs and describing them to him, the अप्सरs trying to tempt अर्जुन are the characters borrowed from Mahākāvya किरातार्जुनीयम्. But the writer of the चम्पू does not paraphrase the work of भारवि at all. He describes various incidents in his own way.

3.5. THE राजसूयचम्पू

It is by नारायणभट्टतिरि of 17th Century AD has the राजसूय sacrifice performed by युधिष्ठिर as its subject matter. In addition to the महाभारत story, this चम्पू gives elaborate details about the process of the sacrifice.

Though the शिशुपालवध of माघ and this चम्पू have an identical subject matter, the Mahākāvya has no influence over the चम्पू. The lengthy descriptions of कृष्ण's journey to हस्तिनापुर in the महाकाव्य and the various sports in gardens, ponds, etc. into which his soldiers indulged find no place in this campūu, but as in the महाकाव्य, कृष्ण and शिशुपाल engage themselves in a battle; which is dismissed with a short description. नारद regrets that the sacrifice was over without any big conflict.

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3.6. THE साहित्यतरङ्गिणी OF कृष्ण

The main story of Mahābhārata is told in this campū-

पवित्रयिष्यन्पुनरस्मि मद्गिरं चरित्रमत्रातिविचित्रमुद्यतः।
चकार पुत्रः स पराशरस्य यत्तदेव वक्तुं किमतः परं मम।।

Why this work is named साहित्यतरङ्गिणी is not clear to us. The plot extends only upto भीमs marriage with हिडिम्ब. There are many grammatical inaccuracies in the composition.

3.7. THE द्रौपदीपरिणयचम्पू

It is composed by चक्राकवि of 16th Century AD and takes up three incidents from the आदिपर्वन् of the महाभारत viz the stories of बकवध, द्रौपदीपरिणय and युधिष्ठिर's coronation and narrates them at great length especially the story of द्रौपदी's marriage. There are no poetic flashes, the author being interested in plain, matter of fact story telling. चक्र writes such alliterative stanza as :-

अन्नं गुणसंपन्नं परमान्नं शर्कराज्यसंभिन्नम्।
व्यञ्जनकुलमपि च मनोरञ्जनमानीतमार्ति भञ्जनदम्।।
केचिदपूपनितरे सूपान्मुग्धं तथापरे दुग्धम्।
नव्यं भव्यं गव्यं प्राज्यं चाज्यं परे समानिन्युः।। 1-25x26

The work contains six आश्वासs in all, out of which आश्वास I dwells upon बकवध, the next four with द्रौपदीs marriage and the last one deals with युधिष्ठिरs coronation. आश्वास III imitates canto VI of the रघुवंश in describing kings present for the स्वयंवर. In the fifth is told the story of नालायनीं, the wife of मौद्गाल्य, who became द्रौपदी is her next birth.

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3.8. SUMMARY

In this unit the चम्पूs based on महाभारत are discussed. They are (1) नलचम्पू of त्रिविक्रमभट्ट (2) The भारतचम्पू of अनन्तभट्ट (3) The मानवेद-चम्पूभारत of मानवेद (4) The किरातार्जुनीय चम्पू of गुरुस्वयंभूनाथराम (5) The राजसूयचम्पू and (6) The साहित्यतरङ्गिणी of कृष्ण. Among these, नलचम्पू is the earliest and popular चम्पू. Though all these चम्पूs are based on महाभारत, they possess poetic merit and made some changes from the original so as they deserve to be treated as काव्यs.

3.9. A. ESSAY QUESTIONS :

1. Write an essay on the poetic merits of नलचम्पू.
2. Discuss the significance of the चम्पूs based on महाभारत.

   or

   Give an account of the चम्पूs based on महाभारत.

B. SHORT QUESTIONS :

1. नलचम्पू
2. भारतचम्पू of अनन्तभट्ट
3. किरातार्जुनीय चम्पू

3.10 SUGGESTED READINGS & REFERENCE MATERIAL

1. A History of Sanskrit Literature of V. Varadachari.
2. Studies in चम्पू literature by C.R. Despande.
3. वरदाम्बिकापरिणयचम्पू by Suryakanta.
4. A History of Sanskrit Literature by A.B. Keith.

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SOME IMPORTANT CAMPŪS

UNIT 4

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UNIT-4
SOME IMPORTANT CAMPŪS

Apart from the चम्पूs based on रामायण and महाभारत, there are some important चम्पूs based on philosophy Relgion, History, Jainism and social conditions. The चम्पूs which have literary merit and are popular are discussed in this unit.

4.1 भागवतचम्पू

The भागवतचम्पू was composed by the poet अभिनवकालिदास. The poet does not provide any details of himself. He simply mentions his name - अभिनवपदपूर्वः कालिदासः प्रगल्भ ----- 1-7 in a number of verses in the work. It is inferred that अभिनवकालिदास was his name. The literary style, mode of presentation of erotics and historical data suggest the poet's date in the middle of the 11th Century AD.

Divided into six chapters called stabakas, the भागवतचम्पू is composed on the basis of the 10th स्कन्ध of the भागवतपुराण. But the भागवतचम्पू begins with the eulogy of Lord शिव and गौरी. Though the theme is taken from भागवतपुराण, the poet herein is not able to raise the description of the exploits of Lord कृष्ण to the status of भक्ति, on the contrary, the work seems to evoke merely the erotic sentiment. But as literary artist, अभिनवकालिदास should not be treated as an ordinary one. His verses are full of poetic qualities. On many occasions, the poet successfully illustrates अनुप्रास and यमक :- Eg.

रमणीसरोजरमणीयलोचना मधुराधराश्रयधुराधरापि का रुचिरा
चिरांशुरुचिराशयाशयं तरलीचकार मुरलीविनोदनः - III-54.

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Not only the verses, but also the prose lines of the भागवतचम्पू, exhibit various figures like श्लेष, परिसंख्या etc. The influence of बाण is felt in the prose passages. Generally prose passages in चम्पू contain verses which are narrative in character.

अभिनवकालिदास is said to have composed another चम्पू namely the अभिनवभारतचम्पू based on the story of महाभारत. The work, however is not available.

The poet is conscious of his limitations and is aware of the defects in his composition. He says दोषंविमुञ्चत गुणांशमुदारमत्र सन्तः प्रतीच्छत गुणेकदृशो दयार्द्राः।।

He warns us against judging him too hastily at the beginning of the work.

"कथैकघटनापरैस्त्रिचतुरैरसद् व्यञ्जनैः
कृतिर्मम युता भवेदियमसारपद्यैर्नवा।
न तेन सकला तथेत्यरुचिमाददध्वं बुधा-
वधारयत सत्नतः प्रतिपदं ध्वनेर्जुम्भणम्।। 1-13

However he is confident of his performance.

गुणैः श्लिष्टा किन्तु प्रतिपदमुदारैर्मुररिपो।
रसाला कात्येषा प्रसरतु सुकाव्यामृत झरी।। 2-12

42. गोपालचम्पू

It is a वैष्णव चम्पू composed by जीवराज or श्रीजीव गोस्वामि, a close companion of Lord Caitanya. व्रजराज was his father and he was the grandson of कामराज. He composed a commentary on his own work. The गोपालचम्पू is said to be composed in the 17th Century AD. Based on the tenth book of भागवतपुराण the गोपालचम्पू is composed very much in Vaisnavite philosophical vein. The exploits of Lord कृष्ण

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form the main topic of this चम्पू. But the poet does not confine the descrption to the भागवतपुराण only, all the treatises, especially the purāṇas dealing with the sports of the Lord, are brought within the purview of the गोपालचम्पू. It is divided into two volumes.

जीवगोस्वामिन् is a poet of genuine artistic calibre as may be evidenced by his work. His words are charming and full of alliterations. The गोपालचम्पू appears attractive to the reader due to its dramatic appeal. The poet employs various metres, figures of speech. The composition is brilliant with philosophical discussion in charming expression and the poet puts into record his arguments and opinions in such topics. The poet is of the opinion that going through a चम्पू can be compared to the boating in a lake :

मदयति मनो मदीयं तनुजघनभारतीरसविलासः
किमु सुतनु नीरविहारो नहि नहि चम्पूविहारोऽयम्।।

4.3. नृसिंहचम्पू

The नृसिंहचम्पू is a work of poet सूर्य who was versed not only in poetry, but also in music and logic:-

सङ्गीतागमकाव्यनाटकपटुः सूर्याभिधानः कविः।
चम्पूकाव्यमिदं चकार चतुरं लक्ष्मीप्रीतये।।

He belonged to an illustrious family of astrologer brāhmins. Available records suggest that the नृसिंहचम्पू was composed in the middle of the 16th Century AD.

The नृसिंहचम्पू contains five chapters called उच्छ्वासs. The first chapter comprises eulogy towards Lord Viṣṇu in His incarnation as नृसिंह. The second chapter is packed up with the descriptions of atrocities let loose by हिरण्यकशिपु upon

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his son प्रह्लाद. The third chapter describes the event of नृसिंह's killing हिरण्यकशिपु and in the fourth chapter, the gods are found to eulogise नृसिंह. The final उच्छ्वास contains the narration of the satisfaction of नृसिंह after slaying the evil-doer.

In the नृसिंहचम्पू, the poet presents all the literary sentiments exhibiting thereby his ability as a perfect artist. However, the चम्पू aims at establishing the heroic supremacy of नृसिंह and as such वीर appears as the principal sentiment of the work. But at the same time Goddess लक्ष्मी is brought to the context of pacifying नृसिंह's wrath, the sentiment gets converted to शृङ्गार. Both verse and prose receive equal treatment in नृसिंहचम्पू. The prose lines as well as the verses, contain brilliant अनुप्रासs and यमकs. It should be added herein that there is another चम्पू with the same title composed by one केशवभट्ट, son of केशव. Composed in the second half of the 17th century AD, this चम्पू of केशवभट्ट is divided into six stabakas. This चम्पू also, as the title itself indicates deals with the well-known puranic story of Prahlāda and Viṣṇu's incarnation as नृसिंह.

4.4. आनन्दवृन्दावनचम्पू

श्रीपरमानन्ददास (or) कविकर्णपूर, the poet of the आनन्दवृन्दावनचम्पू, was born in the year 1524 in a village in the district Nadiya of Bengal. His real name was पुरीदास. Once young पुरीदास was taken by his father शिवानन्द to Lord Caitanya and His Holiness, being amazed at the poetic genius of the little boy, named him as कविकर्णपूर. वनमालिदास शास्त्रि, in his commentary called श्रीकृष्णन्दिनि on this चम्पू, elaborates the name of कविकर्णपूर. The आर्यशतक, a collection of one hundred verses, the श्रीचैतन्यचरित- a महाकाव्य, the

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अलङ्कारकौस्तुभ, a book on rhetorics in ten chapters and the चैतन्यचन्द्रोदयनाटक, are other important works of कविकर्णपूर.

The आनन्दवृन्दावनचम्पू is the most voluminous of all the चम्पू treatises. It deals with the story of the tenth book of the भागवतपुराण. This चम्पू divided into 22 chapters called stabakas, narrates in detail, the exploits of Lord कृष्ण since His very birth. The poet exhibits his artistic calibre throughout this work. The prose passages, containing various figures of speech and being narrative in form, present natural sights and sounds. The influence of Bāṇa is felt in the prose lines, wherein we notice exhaustive use of यमक.

कविकर्णपूर is a master artist and he can feel the emotion pervading the innermost corner of human heart. The sentiment of the work, although apparently erotic, is actually भक्ति. राधा is not merely an ordinary woman, but a figure symbolising जीवात्मा and her ambition to unite with the Lord is the symbolic representation of the uniting the individual self with the universal self. The poet of आनन्दवृन्दावनचम्पू is found to possess profound knowledge of music, dance and other fine arts as can be gathered from the mention of different technical elements viz. राग, श्रुति, ताल, स्वर etc. कविकर्णपूर shows his ability in describing natural beauty and festive occasions. The poet, in this चम्पू maintains the style वैदर्भि, Of course, other रीति also hav come into use appropriately as the occasions demanded.

4.5. पारिजातहरणचम्पू

It is a work of शेषकृष्ण who is more popularly known as शेषकृष्ण. Unlike other poets, शेषकृष्ण mentions that he was a scion of the family called श्रीशेष, a son of नृसिंह and

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he composed this चम्पू comprising both prose and verse and further states that it was due to the encouragement of king नरोत्तम that he composed this treatise describing the exploits of Lord कृष्ण. That the poet was patronized by King नरोत्तम, is asserted by the concluding verses in all chapters of the work.

He belongs to 16th Century AD and this चम्पू narrates in five उच्छ्वासs the story of श्रीकृष्ण bringing the पारिजात tree from heaven to appease the jealousy of सत्यभामा. This episode is met in the works हरिवंश, विष्णुपुराण and भागवतपुराण. The poet is proficient in all these works and hence he could present the story in this चम्पू by way of incorporating ingredients from all these works. The poet, not being content with the mere chasis of the story, played on his power of imagination. The poet knew the art of making the story interesting even without deviating from the conventions.

The author tells us in an introductory verse that his aim in composing this चम्पू is to extricate himself from sin by means of केशवकेलिकलालाप and कोमलकलालाप will be best description of this composition. Lord कृष्ण an incarnation of विष्णु, is the hero of the work, while सत्यभामा, his wife is presented as the heroine. The वीर is the principal sentiment, though शृङ्गार too attains due importance. The poet freely uses both prose and verse, yet the verse is employed in the larger quantity.

4.6. श्रीनिवासविलासचम्पू

It is by one वेङ्कटाध्वरिन् of 17th Century and is divided into two parts called पूर्वविलास and उत्तरविलास respectively, each विलास being subdivided into five उल्लासs. The उल्लासs

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of the पूर्वविलास contain the word श्रीनिवास in the concluding verse. The चम्पू tells us the story of the God at शेषाचल alias Tirupati in a manner teaming with puns. The plot appears to have been taken from some local purāṇa. It is in praise of the deity on the Tirumala.

As pointed out in the very beginning this चम्पू abounds in puns. As remarked by the poet himself, this composition though unintelligible for a moment, turns out to be very charming afterwards.

"श्लेषकाव्यबन्ध इव क्षणं कठिनस्वभावो द्राक्षामधुरां------- वाचम् - Pages 262.

4.7. मदालसाचम्पू

This चम्पू work is attributed to the authorship of त्रिविक्रमभट्ट author of नलचम्पू. The theme of the चम्पू is taken from the मार्कण्डेयपुराण. The मदालसाचम्पू narrates the love affair between कुवलयाश्व and मदालसा. The divisions of this चम्पू are called उल्लासs. It narrates the exploits of कुवलयाश्व, the killing of पातालकेतु, the love of मदालसा, her death and re-birth. The मदालसाचम्पू is of less literary importance when compared with नलचम्पू. But the structure, development and presentation of the story appeal to the reader.

4.8. नीलकण्ठविजयचम्पू

It is a work of नीलकण्ठदीक्षित, a grand son of the younger brother of अप्पयदीक्षित, the author of कुवलयानन्द, a treatise on poetics. नीलकण्ठ was a son of नारायण and भूमिदेवी. The date of the work can be determined as the middle of the 17th Century AD; because अप्पयदीक्षित breathed his last in the first quarter of that century. That नीलकण्ठ was a

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saivite can be inferred from his dedicating his work to Lord Śiva. (V-63).

The नीलकण्ठविजयचम्पू is based on stories from the हरिवंश and some of the purāṇas. In five chapters called आश्वासs, नीलकण्ठ narrates the enmity of the demons with the Gods and the consequent defeat of the Gods. It is followed by the story of the visit of the gods to ब्रह्मा, विष्णु and शिव seeking their grace. Then follow the episodes of the churning of the ocean and the discovery of the fourteen valuables. As a result of the poison coming out of the ocean, the world becomes polluted and Lord Śiva consumes this poison in order to save the world from the probable disastrous consequences. The Gods, having taken the nectar, were able to establish their supremacy over the demons.

This चम्पू bears the stamp of नीलकण्ठ's mastery as a poet. His prose sentences are modelled on those of the typical prose works. The description of battle properly betrays the Guṇa called ओजस्. The verses appear charming due to brilliant use of अलङ्कारs. Contemporary happenings are found to be hinted in the चम्पू by some clever devices. It comes to be known that during the age of the poet, there broke out certain political changes in his native country Vijayanagar. The description hinting at the current state of affairs is presented in the guise of reflecting of the rules of the demons over the heaven:-

विद्वांसः प्रथमेऽभवन् विवसनाः सोत्रान्तिकाः साधवः। मुख्या माध्यमिकास्त्रिलोकगुरवश्चार्वाकितन्त्रे स्थितः। पाषाण्डा निगमागमव्यसनिनः कालः कलिः शश्वतो। दैत्ये शास्ति देवराज्यमजनि त्रैलोक्यामित्थं तदा - I - 51.

occasional ironical remarks on the king are also made in the work. It indicates that the king of the poets' country

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was considered responsible for the misrule prevailing over his kingdom.

4.9. यशस्तिलकचम्पू

It is also known as the यशोधरमहाराजचरित and is a work of सोमदेव being a Jaina campūu. सोमदेव was the noted poet and foremost amongst the logicians of the day, who was known as सोमप्रभसूरि also. He was a court poet of king अरिकेसरिन् II, the चालुक्य king. It is historically ascertained that this चम्पू was composed in 959 AD. सोमदेव boasts not only of his profound knowledge of logic, but also of his ability as a poet:

लोकवित्ते कवित्वे वा यदि चातुर्यचञ्चवः।
सोमदेवकवेः सूक्तिः समभ्यस्यन्तु साधवः-III-513

The यशस्तिलकचम्पू, in eight chapters, called आश्वासs, narrates the story of यशोधर, the king of अवन्ती, his death and various rebirths. The story is borrowed from the उत्तरपुराण of गुणभद्र. The first part of the book is biographical and in many places सोमदेव has let loose his imagination. This चम्पू reflects सोमदेव's poetic genius enriched by profound scholarship. The intention of the poet seems to propagate the doctrine of Jainism. Apart from the discussion on Jaina Philosophy, the यशस्तिलकचम्पू is of utmost literary and historical importance. This चम्पू is a geniune record of the socio-cultural condition of India of the age. Prose and Verse are treated with equal mastery in this चम्पू. In the prose portion, the influence of Bāṇa, who is referred to along with a galaxy of poets, by सोमदेव in the 4th Chapter, is directly felt. The verse portion may be classified into two groups, viz purely poetical and didactic. It should be

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mentioned that though one comes across a number of didactic or ethical verses in this चम्पू, yet poetic or literary elements are not lacking in the stanzas. Of course, the use of puns in extensive manner, a characteristic feature of the नलचरितचम्पू as it were, is not to be expected in this चम्पू. The principal sentiment of the work is शान्त. The poet, while describing the corpse of a beautiful lady, tries to produce the permanent mood called निर्वेद in the mind of the reader.

"या कौमुदीव सरसीव मृणालिनीव लक्ष्मीरिव प्रियसखीरिव विलासिनीव तैस्तैर्गुणैरजनि सा सुतनुः प्रजाता प्रेतावनीवनवशा विवशा वराकी" I - 113.

Other sentiments are of secondary importance in the यशस्तिलकचम्पू. An exhaustive commentary upon this चम्पू is composed by श्रुतसागर. Professor K.K. Handiqui has written a scholarly book on the यशस्तिलकचम्पू (History of Sanskrit Literature Vol I - P. 437.)

4.10. वरदाम्बिकापरिणयचम्पू.

It is one of the popular campūu works in Sanskrit. Queen तिरुमलाम्बा, wife of अच्युतराय, the king of Vijayanagar composed this चम्पू. The historical records suggest अच्युतराय's reign during the period between 1529 AD and 1541 AD. So it may be held that this was composed in about 1540 AD.

The वरदाम्बिकापरिणयचम्पू is a secular चम्पू which deals with the story of अच्युतराय. Therefore it may be called a biographical one. अच्युतराय's genealogy, his youth, his exploits as a youngman, his marriage and the birth of his son Venkaṭādri form the main plot of the book. The story is narrated upto the coronation ceremony of Venkaṭādri.

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Though based on facts, yet the वरदाम्बिकापरिणयचम्पू betrays the free fancy of the poetess. The poetess possesses superb power over language. Her prose compounded words are even longer than those of the हर्षचरित and the कादम्बरी of बाण. As a result, the prose portion appears to be difficult for the readers. Of course, the verses of Tirumalāmbā are simple and easy going:-

Eg.:

गृहीतमात्रे युधि चोलभूपे कृपानिधिः श्रीनरसिंहदेवः।
स तां न्यषेधत् समरात्स्वसेनां सतां प्रसादो सहजो नो रोषः।।

-Verse 43

The influence of कालिदास is felt and the poetess uses various figures of speech successfully. As a piece of चम्पूकाव्य, this चम्पू is of no less importance, from the view point of variant styles of language, employment of figures and delineation of various poetic sentiments.

4.11. विश्वगुणादर्शचम्पू

This popular चम्पू is a work of poet Venkaṭādhvari, a follower of रामानुज, the exponent of the विशिष्टाध्वैत school of Vedānta system. The reference to Hūṇas in the work, suggests the date of the work as the 17th Century AD.

There are two imaginary characters in this चम्पू. These two गन्धर्वs, called कृशानु and विश्वावसु are described making an attempt to find out the mystery behind the creation of the universe. These two main figures are involved in some sort of conversations. While विश्वावसु appreciates some objects perceived by him, कृशानु finds faults with these. विश्वावसु then establishes the real nature of the objects with proper arguments. The poet maintains the view of रामानुज

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in the discussion pertaining to the existence of the universe. But the views of other schools of thought are also not at all discarded; rather those views also receive proper consideration.

The विश्वगुणादर्शचम्पू contains the description of a wide range of visible objects of the world and as such the work is so entitled. The poet elaborately narrates the sun, the globe, various rivers, mountains and places. Besides, this चम्पू includes the description of the people representing various walks of life.

वेङ्कटाध्वरि considers the combination of prose and verse in a चम्पू as the blending of honey and grapes :-

पद्यं यद्यपि विद्यते बहुसतां हृदयं न तत्।
गद्यं च प्रतिपद्यते न विजहत्पद्यं बुधास्वाद्यताम्।।
आदत्ते हि तयोः प्रयोग उभयोरामोदभूमोदयम्।
सङ्गः कस्य हि न स्वदेत मंनसे माध्वीकमृद्धीकयोः।। 1-4

However the prose comes to be of less importance in this चम्पू as compared to the verse. The prose is used only in an introductory sentence to the narration comprising verses. The विश्वगुणादर्शचम्पू stands as an only exception to the चम्पू works in respect of the characteristic namely उक्तिप्रत्युक्तिशून्य (free from conversation among characters). Because it is the dialogue between two गन्धर्वs which forms the very essence of the चम्पूकाव्य.

4.12. जीवन्धरचम्पू

It is another जैनचम्पू which was composed by हरिश्चन्द्र. There is controversy regarding the date and authorship of this चम्पू. Scholars like S.N. Dasgupta and S.K. De hold that the poet of this चम्पू is हरिश्चन्द्र, "who is probably identical

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with the दिगम्बर जैन हरिश्चन्द्र, who is the author of the धर्मशर्माभ्युदय. If this view is accepted, we can, then, say that the parents of the poet were आदिदेव and रथ्यदेवी. The poet might have flourished sometime between 9th and 11th Century AD. बाण refers to one भट्टार हरिश्चन्द्र. बाण belonged to 7th Century AD. Hence, भट्टार हरिश्चन्द्र can, in no way, be identified with the author of जीवन्धरचम्पू.

In 11 chapters called लम्बकs, this चम्पू narrates the story of prince जीवन्धर, the son of King सत्यधर and queen विजया. The उत्तरपुराण of गुणभद्र is the source of the story. As in the यशस्तिलकचम्पू, in this चम्पू also, जिन is eulogised both at the beginning and at the end of the book. It is obvious that the main objective of the poet was to propagate Jaina teachings. Though flavoured with religious and ethical ideas, the जीवन्धरचम्पू does not lack poetic merits. Long compounded words are freely used in the prose portion. Of course, uniformity in the form of the verses, is not met with in the work. But, the poet successfully employs various figures of speech. The verse etc.

यत्सौधानवलोक्य निर्जरपति द्राग्निर्निमेषोऽभवत्। -
यस्या वीक्ष्य सरोजशोभिपरिखां गङ्गा विषादं गता।
यत्रत्यानि जिनालयानि कलयन् मेरुः स्वकार्तस्वरं
स्वीचक्रे च बलद्विषं सुरपुरी यां वीक्ष्य शोकाकुला।। 1-14

is a nice instance of उत्प्रेक्षा. हरिश्चन्द्र proves his ability in composing non-ornamental verses too. While going through the जीवन्धरचम्पू, we feel the influence of previous poets like माघ and वाक्पतिराज.

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4.13. THE रामानुजचम्पू

The life of रामानुज, the greatest exponent of the विशिष्टाद्वैतवेदान्त, was narrated by रामानुजाचार्य 16th Century AD. In this चम्पू written in an elegant and chaste style. It contains ten stabakas. Special importance is attached to it because it is the first great systematic biography of the teacher with all historical incidents in their full detail in काव्य style in Sanskrit. It gives nothing that adds to our knowledge of the life of रामानुज as known from other sources. However, it is embellished by a highly poetical style and is characterised by jingling alliterations. The author freely employs ideas from विशिष्टाद्वैत Philosopy : Eg.:

भेदाभेदश्रुत्योरिव घटकश्रुत्या रामानुजगोविन्दयोर्नियत्या संगतिः समजनि

3-33/34.

4.14. THE उदयसुन्दरीकथा

It was composed by a क्षत्रिय writer Soḍḍala 1050 AD. In six उच्छ्वासs, it describes the marriage between उदयसुन्दरी, a नाग princess and मलयवाहन, King of प्रतिष्ठान. The first chapter is autobiographical. A parrot narrates the tale as in the कादम्बरी. बाणs influence is felt at every stage. The चम्पू has सारस्वतश्री as its mark. The author has used certain words foreign to the Sanskrit language. Eg. : क्षक्, भम्पः etc. In the introductory portion, the author mentions चित्तराज, नागार्जुन, मुम्मुनिराज, kings of Konkaṇa and also त्सराज, the चालुक्य king of लाट as his patrons. He mentions there वाल्मीकि, व्यास, वाक्पतिराज, मायुराज, विशाखदेव, गुणाढ्य, भतृमेत्य, कालिदास, बाण, भवभूति, अभिनन्द, यायावर, कुमारदास. His reference to अभिनन्द, वाक्पतिराज, कालिदास and बाण is graphic :-

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वागीश्वरं हन्त भजेऽभिनन्द-
मर्थेश्वरं वाक्पतिराजमीडे।
रसेश्वरं स्तौमि च कालिदासं
बाणं तु सर्वेश्वरमानतोऽस्मि।।

There are many more चम्पूs. It is not possible to discuss all those due to limitations involved in this limited study.

4.15. SUMMARY

Though there are a number of चम्पूs, those which are popular and possess literary merit are discussed in this unit. They are 1. भागवतचम्पू of अभिनवकालिदास 2. गोपालचम्पू of जीवराज 3. नृसिंहचम्पू of सूर्य 4. आनन्दवृन्दावनचम्पू of कंविकर्णपूर 5. पारिजाताहरणचम्पू of शेषकृष्ण 6. श्रीनिवास विलासचम्पू of वेङ्कटाध्वरिन् 7. मदालसचम्पू attributed to त्रिविक्रमभट्ट 8. यशस्तिलकचम्पू of सोमदेव 9. वरदाम्बिका परिणयचम्पू of तिरुमलाम्बा 10. नीलकण्ठविजयचम्पू of नीलकण्ठदीक्षित 11. विश्वगुणादर्शचम्पू of वेङ्कटाध्वरिन् 12. जीवन्धरचम्पू and 13. रामानुजचम्पू. All these चम्पूs are popular and possess literary value and deserve to be treated as काव्याs.

4.16. A. ESSAY QUESTIONS

1. Write an essay on the prominent चम्पूs in Sanskrit literature.
2. Give a critical appreciation of the चम्पूs written by वेङ्कटाध्वरिन्.
3. Write an essay on the literary merits of पारिजाताहरणचम्पू

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B. WRITE SHORT NOTES :

1. भागवतचम्पू of अभिनवकालिदास
2. श्रीनिवासविलासचम्पू of वेङ्कटाध्वरिन्
3. मदालसचम्पू
4. यशस्तिलकचम्पू
5. वरदाम्बिकापरिणयचम्पू
6. रामानुजचम्पू

4.17. SUGGESTED READINGS & REFERENCE MATERIALS

1. Studies in चम्पू Literature by C.R. Deshpande.
2. A History of Sanskrit Literature by V. Varadachari.
3. वरदाम्बिकापरिणयचम्पू by Suryakanta.

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ಕಾಗದ : ಒಳಪುಟ 60 ಜಿ.ಎಸ್.ಎಂ. 15.2 ಕೆ.ಜಿ., ಎಂ.ಪಿ.ಎಂ. ಮುದ್ರಿಸಿದ ದಿನಾಂಕ : 12/01/2006
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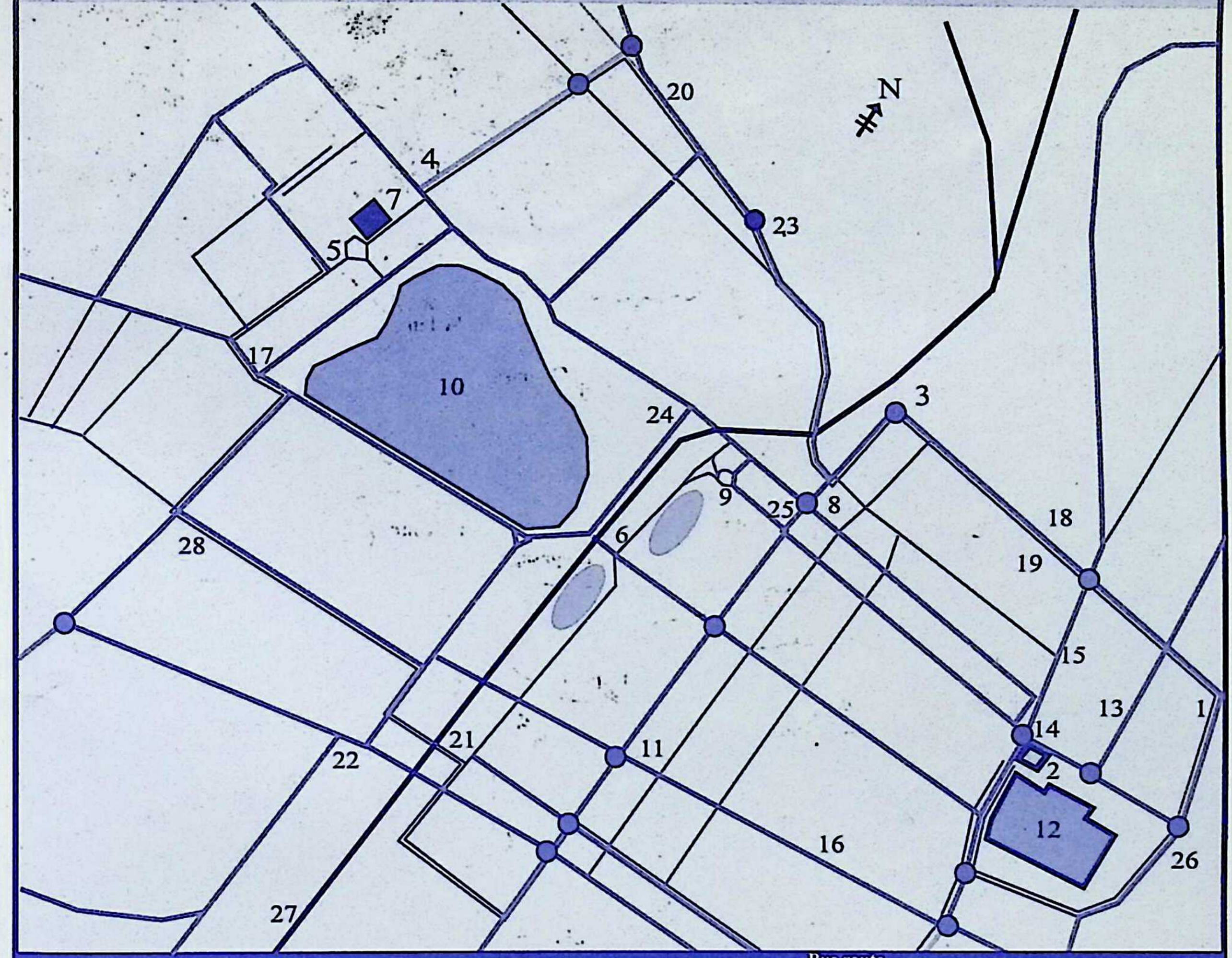

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2. City Bus Stand
3. Railway Station
4. St. Joseph's School
5. Manasagangotri Canteen
6. Crowford Hall
7. K.S.O.U
8. Metropole Circle
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10. Kukkarahalli Tank
11. Ramaswamy Circle
12. Mysore Palace
13. Town Hall
14. K.R. Hospital
15. Sayyaji Rao Road
16. Chamaraja Double Rd
17. University Guest House
18. Medical College
19. K.R. Hospital
20. KRS Road
21. Law Courts
22. Apollo Hospital
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24. Kalamandira
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26. Hardinge Circle
27. Railway Track
28. Saraswatipura 14 Main

From	To	City Bus Number
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2. City Bus Stand (CBS)	7. KSOU	129, 130, 136, 267, 268
3. Railway Station (Rail. Stn)	7. KSOU	130, 136, 266, 267, 268
7. KSOU / 4. St. Joseph's School	1. SBS / 2. CBS / 3. Rail. Stn	129, 266, 267, 268, 270
7. KSOU / 5. Manasagangotri Canteen	1. SBS / 2. CBS / 3. Rail. Stn	129
7. KSOU / 5. Manasagangotri Canteen	2. City Bus Stop	129, 130,

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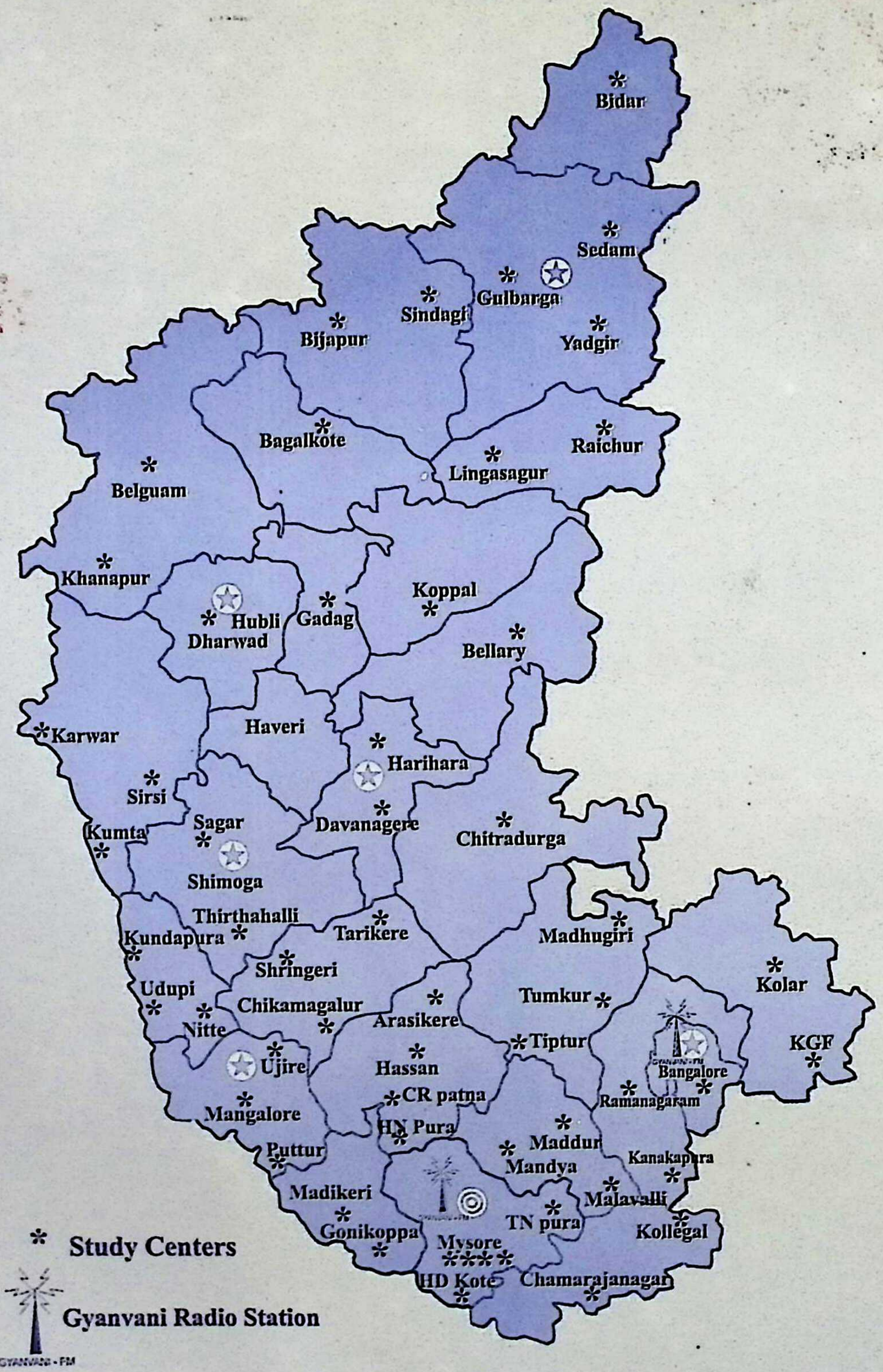

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